# 4: GOSSIP OF THE DRAMA FROM MANY POINTS OF VIEW

## An Estimate of the Great Bodes III for His Music.

the boy looked at the aged viola. They and Liszt shall lie down with Bach." poised their instruments and their bows as the conductor raised his baton, and prepared to play with all their hearts and all their souls. The baton descended, and the aged viola and the boy, recalling themselves, took down their in- ner is now the most popular of all comstruments and waited; for the opening posers. Curious, is it not? Come here of the mighty overture was not for them, on a night when a program of 'popular It was for the soft breathing of two music, as it is called, is offered, and horns, two clarinets, and two bassoons. You see a good audience, but not a Gently as the first coming of a southerly only fairly. Offer them a program of silence, while his eyes wandered far the close of its first strain the aged viola bers, and they would not come at all. vital vision in the murky air. The boy and the boy made ready again, and pres- But let the magic name of Wagner ap- regarded him askance, well knowing ently their instruments, together with the program as the composer of that this dreamful silence brooded somethe 'cellos, joined the wind in the ut- seats enough for them." terance of a passage tense with pain.

solemn trombones, and now there broke from the slender throats of these sarcedotal singers the great choral melody of the overture. Around it the voices of accentuated the dignity of the song. Presently that, too, sank again into the whisper of the softer wind instruments. while the violins let their writhing descant die away into a distant mutter. Madness Seizes the Orchestra.

Then in the twinkling of an eye the solemn choral was interrupted by the secaring voices of the violas uttering a wild bacchanalian cry. Flutes, oboecs, and clarinets took it up, while viclins quivered with the new emotion. A mad- the music of his greater works?" ness seized upon the whole orchestra. Instruments pursued one another incontinently up and down steep, mountainous chains of gleaming tones, then hurtled downward in chaotic confusion, mean." a crazed jangle of warring sounds. The garishly along the pasteboard canal.

depths leapt a brilliant triumphal march of praise, in which all the singers of the instrumental chorus joined.

## Carnival of Revelry

But this triumphal march could pot its reeling storm the march staggered ternal, is it not?" and sank. Suddenly there was a pause, while a violin soured away to upper ment of harmony and instrumentation. air, and then, amid a trembling and Glory to the Soloist. fluttering of all the strings, a single clarinet sang a melody so full of love's most agenized pleading, a wall like that of the long dead Paulus Silentiarius:

But would that also in my breast Were quenched the fatal fire That tortures me with long unrest And wakeful, wild desire.

this time more softly and with less of velopment." fife in the veins of the singers. Again march. That march acted like hot services of a soloist.' liquor on the song, which again burst into the furiant strains of the bac- soloist, I suppose." chantes. The waves of sound leaped wildly and the imagination staggered it was in the beginning, is now and Will Present "Ivan the Terrible" and under the pictures of tempestuous rev- shall be in secula seculorum. anthem, surrounded by a shimmering lumined from on high; and striding imposingly onward in one last glorious burst of tone it rounds the overture to a radiant close, "like the sound of great Bach and the Masses.

## Wagner Music in Heaven.

The aged viola laid down his instrument. He drew from his pocket a worn silk handkerchief. He rubbed his eyes for the unmusical? Certainly. Yet it with it. He polished his glasses with it. something that would not go down. He looked hard at the red lights along the Handel?" edge of the dark canal and blinked vigorously as if they hurt his eyes. Presently he heaved a tremulous sigh, shook his head and murmured:

"Ach, Gott, how fine it must be to be in heaven now Wagner is there!" "Are you sure he is there?" asked

"Of course he is! How could he help

It after writing such musle?" "But," said the boy, "suppose

"Suppose what? Suppose it so I can "Suppose some of the others are also

"Yes: of course: Bach, who wrote the B minor mass, and Beethoven, who wrote

the sacred symphonies, and even Mendelsschn-

Music War Above.

what a pity it would be to have the war between German and Italian music go on

in the next world!' "My child of nature, do you speak se-German's Popularity Which riously, or do you again poke fun at an old man? Verily, I tell you that in heaven there shall be no parties nor schools nor schisms nor divisions. There The aged viola looked at the boy, and Donizetti shall shake hands with Handei

> "I suppose so, father," said the boy yet far off. "Look at the audience; still applauding."

#### Most Popular of Composers.

"Oh, yes," said the aged viola; "Waggreat one. The symphony nights draw ley the aged viola lapsed into a musing wind after a calm the four instruments coon songs and ragtime, which they al- away through the smoky vistas before breathed the hymnal tune. As it reared ways applaud vigorously as encore num- him as if seeking some impalpable yet the night's music, and you can't supply thing.

"Is not that very strange?" asked the Music Most Overwhelming. This, too, gradually swelled in force boy. "This Wagner music is all, with bing of all the strings, while the agitated should know what the story is. How ment, yet of all operatic music it is in Ellis has written a score of special muwind instruments were joined by the can any man understand that overture this state the most overwhelming. Had sical numbers which we have just played if he knows Wagner lived to come to this land of no nothing about the awful struggle be- perspective he would have had the lis- fond of his work, and devoted to his tween the good and evil elements in tance thrust into his eyes. He would country life, so that he rarely leaves man's nature which it is intended to have seen that what puzzled form-hard- Woodlawn Mansion, Many of his plays portray? What can these people make ened Europe was no riddle to the babes will be on the stage this winter in adthe violins wave a fantastic aerial de- of the overture of 'Tristan und Isolde,' of unmusical America. Perhaps he could dition to "Dorothy Vernon." "Sweet One Who Came to Laugh and Rescant, which, by its startling contrast, when they do not know what Wagner have told us why his music was so Nell of Old Drury" is still being played meant by it?"

extraordinary phenomenon of audiences with the voice of nature. But who will Elsie De Welf. not possibly know anything. What sys- of 'Tristan' upon minds not acquainted

### Wagner's System.

"Precisely, my son. Now, in the over-Trombones bellowed in the vasty deeps music and the carnal riotry of Tann- into Walhalla from "Rheingold." and trumpets screamed in blaring hauser as represented in the hymn to shricks along the upper levels. The Venus on the one side and piety as Tumult of Applause. tympani raged ceaselessly and the 'cellos represented by the pilgrims' chorus on shivered in discordant chromatics from the other. There is a symbolism beauthis?" asked the old man; "yet you will their lowest bass to their highest tro- tifully elementary in its nature. It does see.' ble. The world had gone mad with not go a single step beyond the sym- The orchestra played it, and when the tonal intoxication; the orgies of all bolism of Alessandro Scarlatti or Caris- last glowing rainbow chords had spancrazed bacchantes were as the antics simi in so far as its purpose is con- ned the silver Rhine of the maidens' of children to such a phantasmagoria of cerned. It advances only in musical ravishing song the audience burst into perdition as this. At length came a manner, not in musical philosophy. The a joyous tumult of applause.

great, crashing chord, and out of its mechanism of the earliest operatic com"Did I not tell you?" said the aged poser comprised monotone and sustained notes for calm thought, and agi-

there in this music of Wagner?"

"But, father, I am still puzzled. The Wotan or the immolation of Brunn- ceive we are about to play an encore. hilde. These are excerpts from dramas What is it?" in which the complex leading theme The bacchanalian strains returned, but system is carried out to its fullest de-

"That is true, my son; but the scenes sadly. "Alas, poor Wagner!"-W. J. this thought gave way to the triumphal which you have mentioned require the Henderson in New York Sun.

> "That's a fact, and glory be to the "Exactly. Glory he to the soloist, as

elry which they painted. But hark! are going to have a solo singer tonight. What solemn song is this which comes a tolerably bad one, too; but you shall glory of strings like the Holy Grail II. Halle' with something sweet and touching by Ethelbert Nevin or Clayton since he began his vacation. Johns. People will applaud the soloist, no matter for what.

they applaud her for singing Bach?" root of the whole matter? Bach! Is he adores Wagner. Is Wagner, therefore, listen to 'The Messiah' of the mighty

"Oh, yes, father; no one can forget

the same enthusiasm to hear the 'Mat- tion may be had with the metropolis. French classic drama as Mme. Bernbardt Jonson at his lightest and best, shorn thew Passion' of old Bach?"

"No, of course not. Every one knows that 'The Messiah' is popular. Indeed, I quite off the wheel of other and profes- Robe Rouge. am quite sure that more than half of sional interests. those who almost know it by heart have never heard of Bach's Passion music."

Handel is so near to them?"

"Why, father, Bach never took a moment's thought about the hearer of his Tolstoy's Russian historical play, "Ivan that the original is produced it is seen music. He wrote wholly according to the the Terrible." This play has been run- that there is very little difference besecret convictions of his artistic soul, ning for three years in St. Petersburg, tween the two versions. A few incidents and troubled himself not one tota and it is the first political historical have been modified, but anyone who inwhether the world would be able to fol- play which the Czar has ever permitted telligently listens to 'The Marriage of low him or not. But Handel always- on the St. Petersburg or Russian stage. Kitty can easily undo the work of the why, father, Handel before he became "Pardon me, father," said the boy, in- an oratorio writer was an opera comterrupting what promised to be a long poser. He thought always of the theacatalogue; "I did not mean such mas- ter; he never forgot the public out youters as those. What I fear is that some der in front of the footlights. It was Europe to be the most delightful comedy intolerable to see otherwise than exof the Italian composers—some of those for that he wrote, of course. I knew which a German author has written in a cellently played. The heroine has on Henry Morley's Comment. religious ones who wrote Stabat Ma- that; but it had escaped me that it was generation. The version used by Mr. both sides of the Channel been singu. Apropos of "Comus," Henry Morley's British Archaeological Association. The desperately stilly stuff was flung over

"Would you, therefore, say that Handel was not a great master?"

#### "No, certainly not." Wagner's Dramatic Writings.

"Then, what about Wagner? Was not he also a theater composer? Did he ever forget that the ultimate aim of his musi was to move an audience?"

"No, father, but you forget the organic union of the arts which he sought in all with the air of one from whom heaven is bis dramatic writing. How is it that this music makes men mad when it is taken away from the action, the scene the voice, the all-persuading human ele ment, and fust poured upon the troubled air by the many-throated orchestra?"

Spirit of Nature, here, In this interminable wilderness Of worlds, at whose immensity Even soaring fancy staggers, Here is thy fitting temple.

With this sudden quotation from Shel-

"My son, your questions are well put. he declared were essential to its elo- by Julia Neilson in England. Mrs. Lang-In fact, you talk like a book, or rather quence. We should not need him to tell try will continue to give his delightful like a critical Sunday article in the col- us why the wild upheaval of the Val- "M'lle Mars," and "The Cavalier" will umns of a daily newspaper. What you kyrs' ride or the exquisite exfoliations be seen on tour. Mr. Kester is at ask is what every ordinary man of the of the forest music in 'Siegfried' were present considering the story of a play street will ask. Yet here we have the influential. These things speak to us he is to write next winter; it is to be for panting with emotion under the spell of explain the effect of the prelude to Could Wagner do that?"

Again the old man became silent and the boy sat in deep thought. The con "The system of leading motives, or ductor raised his baton and rapped representative themes, I suppose you sharply upon the desk. It was time to

"What can these people know of

"But who can explain it?" viola. "Father," said the boy, "knowledge tated movement and wider intervals for here is not power. They feel they know emotional disturbance. What more is not what, but I think it must be the echo in this music of primordial ener-"I see, father, that there is nothing gies, fused into one great moment last. Again the fevered carnival of the more. It never struck me in that way energies such as these nerve-built bacchanalian revelry broke forth, and in before. All that seems different is ex- Americans feel in themselves, energies drawn from the sunlight, the soil and has translated into tone in 'Das Rhine-

gold.

" 'Five Minutes With Blanche Ring,' answered the boy. "At \$20 a minute!" said the old man

## Mansfield in Two New Plaus.

## "Old Heidelberg."

again like the hymning of some grave see how the throbbing populace will fortnight about Richard Mansfield's do- pen. His star is a beautiful and gifted choral with which the work began, and were the holy St. Cecilia herself. You mongering at the expense of credulous blithesome comedy. She is known over delightful performance. now it swells into a majestic pealing shall see how she will be encored and editors. Any such report is wholly a wide circumference of territory and Not a Play for Theaters. how she will supplement 'Dich theure apocryphal, for the distinguished actor wherever she has been seen has been has not been out of American waters much admired.

He and his family are at home on a beautiful estate at Pequod Point, New London Conn. and not a quarter of a "Father, I think you mistake. Would mile from his cottage is moored his superb yacht, Amorita, which among "Ah, rascal! Have you hit upon the listed sailing craft stands third on this defenders.

ty aboard.

in New York, whenever his boat touch- tresses it must seem even miraculous. "Would those same thousands go with es a port where telephone communica- If she does not attack the heights of Though enjoying a vacation he is not has, she can unbend in farce, and dewholly care free and his hand is not light no less in 'Divorcons' than in 'La so large a part in the original perform-

past season. Mansfield will play Prince Karl Heinrich

Both plays will be given thoroughly able triumphs." fine and artistic presentations. The scene models and costume plates for "Ivan" were made in Moscow, and for "Heidelberg" in Berlin.

### Paul Kester and His Work.

### Almost Finished With "Dorothy Vernon" for Bertha Galland.

Down in historic Fairfax county, Va., n an old-fashioned historical mansion worthy of the scions of England's brav- of the right sort or in the right place. est old nobles, is being written the play. Never having seen Mme, Rejane in Paris, in which Bertha Galland is to star this I am unable to judge whether her 'play-

It is a dramatization of Charles Maof the story into dramatic form is being made by Paul Kester, at his home, Woodlawn Mansion

"Dorothy Vernon" is all but completed. It is to be in four acts and is liant, was (on the first night at any interest. It will require a large cast, to Roger and Helene at the end of the and turmoil, till it was suddenly up- one or two insignificant exceptions, as- man said, "know that of all operatic liam Lenero and Frank Losee. The sociated with some opera or music music Wagner's will least endure to be scenery and costumes are now perfect-

Mr. Kester is a prodigious worker, potent when robbed of all the aids which in Australia, India, South Africa, and

# ausic of whose musical nature they can- 'Parsifal' or the Vorspiel and Liebestod A Play of Old Georgetown.

Here in Washington. season. The sleepy old city on the rocky begin a new number. The two viola heights just at the edge of Washington players, old and young, took up their has not been used in a play, if memory very air whirled and seethed with the ture which we have just played there instruments and looked swiftly at the serves, yet it is the shrine of many an tremor of it all, and the lights burned are no leading motives. We have only music before them. It was the ar- old political and social romance. The the battle between the bacchanalian rangement of the entrance of the gods day was when the Southern families of one really has to leave Germany nowa-Georgetown's precious old aristocracy days and go abroad. For in Berlin the scorned social Washington and clung to the county society to the south of the warned against his music, although even

Potomae which Mistress Polly Primrose belonged professor or director ever advised the and she is the heroine of Paul Wilstach's new comedy, "Polly Primrose" Thurston is to be seen this year. The sible to hear Richard Wagner poohperiod is 1863, and the current dis- poohed." turbances form a background, but there are no particularly strenuous obtrusions, no battles, no military, no uniforms; not even a pistol or a title. The flavor of the comedy is wholly domestic though supported with sufficient back bone to give it vital interest.

Miss Thurston is at present in France but will return early next month and of 'Comus' to watch-a pleasanter enonce begin. However, other preparations Times," of a special production there. have long been under way. Last spring one of the oldest of Ge prize which he bore away with most pleasure was a genuine old mahogany harrsichord.

Miss Thurston will doubtless make a notable success as Polly Primrose, Mr. Wilstach is a dramatic writer of experience and accomplishment, and it is Much has been said during the past said that this is the best product of his

## Rejane in "La Passerelle." Relegated to Second Place When Com-

pared With Marie Tempest. Apropos of "The Marriage of Kitty," side of the ocean, excepting the cup which America will see this season,

"All's fish that comes to Mme. Remanagers, scene painters, and costumers toire is wonderful; to our English ac-

"Last night she was at neither ex-Mansfield's season will begin late in treme. The play was 'La Passerelle,' the the autumn as usual. He dedicates the comedy by Mme, Fred Gresac and M. "Now, then, think a moment. Why is new Lyric Theater on Forty-second Francis de Croisset, from which Cosmo Bach so far away from the masses, while Street, New York city, the third Mon- Gordon Lennox adapted his very sucday in October. He will then be seen cessful play, 'The Marriage of Kitty. for the first time in Count Alexander Adapted seems hardly the word, for now Following this production Mansfield censor for himself. The play is eswill present Meyer-Foster's charming sentially a play that depends almost encomedy of German student corps life, tirely on acting for its success. It would "Old Heidelberg," which is reputed in be good enough to read, perhaps, but the second, third, and fourth."

now all but past. And Mme. Rejane as

Of the relative merits of the two actresses' performance, however, William Ascher, in the "World," takes a different point of view:

"The only other production of Mme, Rejane which I was able to attend was La Passerelle, the original of 'The Marriage of Kitty," he says.

"Here I confess her performance was omething of a disappointment, Brilliant it was, sparkling with humor and drollery; but it was not always humor ing for the laugh' is a temporary concession to our island barbarism, or inor's "Dorothy Vernon," though it is dicates a radical defect in her artistic hinted that the dramatist has departed conscience. Be this as it may, she at widely from the book. The conversion several points in 'La Passerelle' 'plays for the laugh' as unblushingly as she did in 'Mme, Sans-Gene.'

"Miss Marie Tempest's rendering of the character, while scarcely less bril- A Means of Teaching Elocution. contradict the very idea of the charac-

### Mme. Patti and Wagner.

## mained to Pray.

vert. An English friend of hers wrote education. All effects must be produced to Hans Richter to tell him how much by legitimate methods of pure declamashe had enjoyed the first Nibelung cycle tion; and when actors have learned that Richter promptly replied:

tem did Wagner employ in composing with the works to which they belong? Preparations for "Polly Primrose" Made formance of the 'Ring.' It was a pity so to speak, upon the bass of poetic Edward Grieg's sixtleth birthday, "Die Georgetown is to be the background as several details were very much im- riety and suggestion. of one of the important plays of the proved in it. What particularly touch-

the acts were over. It is just such a patrician family to standing of Berlioz's works in Paris 20 students not to study Berlioz's music which charming little Adelaide the master's death it is in Germany pos-

## "Comus" in Dramatic Form. Milton's Poem Played in Open Air

"A perfect summer night, a chosen spot in a garden, and a good performance

With Good Effect.

"The spot had been well and carefully public, which takes to this overture sucklings," murmured the old man. "It houses was thrown open to the scenic were composed of what in the daylight because it is so elemental, makes just may be so. At any rate thou hast fur- artists for sketches to serve in painting we know to be a few bushes and trees, maging among the second-hand stores came veritably a 'close dungeon of in- work of the imaginary social reformer. hazy distance, with the nymph herself The great theatrical successes are those manager remove a signboard which he standing erect in the stern. The mingled which attack old and worn-out objects had no right to erect moves a more light was a triumph.

"Nothing was seen too clearly. Makeup, dust, solid doors that quiver when his criticism." says the "London Globe," incident more or less exciting connected they are touched, all the petty realities "but its chief interest lies in the light with the theater. This is no doubt good that do their best inside a theater to it throws on the campaign against the for business, but the result is that the mar the illusion-there were none of house of lords, which is spasmodically theater has begun to assume a place in these. Dream figures came from woods taken up by Lord Rosebery, Sir W. V. public interest out of all proportion to or waters. The illusion was all but per- Harcourt, and others. The onslaught its real importance. choir of cowled priests? It is the mighty hang upon her accents as though she ings in Europe which must be news-

"'Comus' in the hall of Ludlow Castle on that Michaelmas night cannot have been nearly so divine a thing as 'Comus' in a corner of the Botanical Gardens. It sounds absurd, but it is true, for four walls and artificial lighting must have brought in the sense of the theater-a fatal element. If you want to get the all sense of the theater and all the bias some comparisons cited in the "Pall of the theater; you must look, not for Mansfield is a devoted yachtsman. At Mall Gazette" are interesting. Rejane what the theater ordinarily gives you. unmusical? Is he less a musician than present he is accompanying the fleet of has just appeared in the work, which but for precisely the opposite; a rare a queer noise several times with his that thousands hasten once a year to the New York Yacht Club on its cruise was the source of "The Marriage of mental atmosphere instead of the surges that thousands hasten once a year to on the north coast. He has a large par- Kitte." not the shock of struggling humanity; However, he keeps in touch with his jame's net," says the writer. "Her reperand thrust of dialog

> "After 'Comus' came Jonson's 'The Hue and Cry Atter of course, of the mechanism that played ance, and shorn, probably, to advantage; for much of Ben Jonson's elaborate contrivances must have been a little tedious. Mr. Latimer's few lines as Hymen were worth coming all the way to hear

(his voice, too, was familiar), and Mas-

ter Philip Tonge's Cupid was a master-"In conclusion, we would offer two suggestions. The first is to the manager; Why cut a single line of 'Comus'? No one would grudge the additional quarter of an hour. And the second to the world in general: Go and see these pastoral plays; get a seat in the front row if you can; if not, go back to the fifth. You will see but indifferent well from

ters' and masses in all keys and "Tene- Handel's training as an operatic com- Mansfield is practically that employed larly lucky in her exponents. Miss description of the revival at Drury Lane fact that the corporation was attentily the Galety footlights now and then, but

poet's lines had been meddled with and destroy it, root and branch."

too much of a spectacle.

the Court of Comus forms the whole at- and adapted for the purpose of a library traction in the way of spectacle and the without detriment to any structural piece appeals to the eye most strongly work of really ancient origin. At the with a grand display of ballet dancers' be erected as part of the library on the legs, it is essential that by every word adjacent vacant land was to be deened by every stage alteration."

In the revival of "Comus" the enterfortunate and more successful. Wil-cient Buildings." liam Archer in a review of the performance, says:

"If poetry is ever to reconquer its light and vivacious on the surface, with rate) much more consistent and artistic, place upon the stage, it will be through substantial substratum of dramatic In the scene of Jacque'line's introduction such performances as these. I do not mean that the masque, old or new, will "Child of my art," at length the old already engaged, which will include Wilness wash sheer clowning; and at several from the stage, or even hold a very points in the second act she assumed prominent place beside it. What I mean drema. To listen to it intelligently one separated from its dramatic environ- ing under many busy fingers. Melville for the sake of comic effect, a vulgarity is that the practice of speaking essenon which seemed to me to tially non-dramatic verse is the best means to the recovery of the true method of speaking dramatic verse.

"We have now been accustomed for something like half a century to the question of price. absolute sacrifice of poetic to so-called dramatic expression in all stage performances; whereas the real object to be aimed at is an equal harmony be-Mme. Patti used to sneer at Wagner's tween the two. To learn to speak nusic and to declare flippantly that she poetry, as poetry, is the first and funwould sing it after she had lost her damental point; and in that art 'Comus' voice. But she, too, has become a con- alone might form the basis of a liberal given in June under his direction, art from Milton, it will be time enough The Originator of Much Which Now for them to acquire what is equally, but "I am delighted to think that the not more than equally, necessary in great artist was satisfied with the per- Shakespeare-the art of superimposing, that she could not hear the second cycle, declamation the treble of dramatic va-

"The declamation of the actor in 'Coed me was the wonderful silence which mus' was far from perfect, but it was reformer. Previously the only Scandithe audience maintained during the per- a vigorous and intelligent effort in the navian whose music had become familiar formance, and their enthusiasm after right direction. In one case, indeed- there was Gade, and he, a follower of that of Tita Brand, who played the Lady Mendelssohn, fell from grace with his "To see Wagner thoroughly honored, -the verse could scarcely have been

## Satire for a Past Age.

## "The Admirable Crichton."

has lately written a long criticism and Strauss the imitator. Grieg, it may of J. M. Barrie's "The Admirable be added, is also infinitely more original Or J. S. Barries of which he and fertile as a melodist than Strauss; makes some interesting remarks on the yet the myopic critics treat Strauss as subjects chosen by English playwrights. the greater man of the two, simply besatire on peers of pseudo-Socialist ten- in music, and always Jumboism! dencies, he observes that the English Grieg is now passing through that are very fond of satire as long as it stage of experience in which Chopin still does not deal with contemporary mat- was twenty years ago when the "Evening ters. Their satirists, he states, concen- Post" took up the cudgels in his behalf, "Of course. It is all modern treatment of harmony and instrumentation." very elements which Wagner himself formerly ruled, but which since 1832 has to the "amazement" of those who were not ruled to any appreciable extent. equally amazed twenty years ago .- New elected. Two-thirds of the background They attack with great impetuosity York Evening Post. vices and prejudices which have been extinct for seventy years, while the as great a to-do over the farewell of nished me with thoughts for—ah! I per- the scenery for "Polly Primrose." Last but at night, in a vague illumination prejudices and vices of 1903, seated in week Mr. Wilstach was seen busily rum- made up of a little moonlight, it be- the stalls or in the gallery, applaud the for mahogany chairs, tables and davenports, delightful old brass sconces, can- a pond or lake, which might have been on a present-day sore he would be im-Severn herself when Sabrina's barge mediately boycotted, even if he suc- of the London newspapers over the acings to give character to the stage. The came floating silently down it from the ceeded in getting his play produced. tion of the county council in making a

> of satire. "There is a sort of half truth about and so, like the theatrical satires, it interest in theatrical matters that is draws full houses.'

## "Vandalism" at Stratford. Are Not Sustained.

Sidney Lee, writing to the "Chronicle" on the subject of the alleged vandalism and for its exponents, it is permissible at Stratford-on-Avon, finds that "so far to look upon this increasing prominence heart out of 'Comus' you must away with from destroying 'historic Henley Street.' with some anxiety, as upon an air balthe trustees and the corporation, loon that may go 'scat' at any moment. through the generous aid of Mr. Carne- For it is hardly credible that the stage gie, are doing precisely the opposite. and its work should forever continue They are permanently preserving all to take precedence not only of all the structural work in houses under their other arts and sciences, but of politics, control there which has proved on accu- philosophy, and commerce as a subject rate examination to possess any kind of of controversy and conversation.' archaelogical interest. The process of modernizing Henley Street had in past ears progressed very far, and of late. but for Mr. Carnegie's interposition, threatened a conspicuous advance. The "Auld Lang Syne" Takes the Veteran to process has now, at an interesting point in the thoroughfare, been arrested, and some careful and scholarly restoration has been made practicable."

poration or trustees in the course of the popular little house once more appearcontroversy Mr. Lee considers that ed upon its stage in an up-to-date verprobably the least justifiable is the ad- sion of "The Linkman," written by verse criticism leveled at the corpora- George Grossmith, jr. Florence St. John, tion on account of the policy that it Ethel Haydon, Letty Lind, Charles Danadopted in regard to its Henley Street by Arthur Williams, Seymour Hicks, and premises (now used as a china shop).

lation on the subject. The present con- nate parts or discharged the duties of dition and the historical associations of supernumeraries. the building have been recklessly mis-

Alas, Poor Wagner! brae Sunt' and 'Alia Trinita Beata,' you poser that put him in that continual by George Alexandre during the seven months' run of the play in London, the brightest features of the London Playgoer," is recalled. One can preserving in the building what the best advice, with a view to months' run of the play in London, the brightest features of the London sea- London Playgoer," is recalled. One can preserving in the building whatever was see that though he appreciated the en- of ancient value, was ignored. It was Jacqueline achieves one of her most not- terprise of the management, he was not stated over and over again that the altogether pleased with the results. The corporation had obstinately resolved to

the "Court" of Comus had been made Mr. Lee thinks that "the assignment of the premises to a public object ren-"Of the poetry, as spoken on the stage ders possible renovation less drastic much of the true spirit," wrote Morley, and in fuller harmony with archae "is retained by the care of Mrs. Charles logical sentiment. Mr. Cossins, the archi-Young (afterward Mrs. Hermann Vezin) tect, advised the corporation that the who represents the lady. \* \* \* When premises could be thoroughly repaired by brilliant pictures of licentious revel, same time the new modest building to the soul of Milton should be a clear- signed to conform in style and elevavoiced interpreter of what is shown, tion with the renovated premises. The The right emphasis of the poem is weak- corporation accepted Mr. Cossins' advice without any demur, and his advice has now received the full approval of prise seems to have been much more the Society for the Protection of An-

The library movement did not, it appears, originate with Mr. Carnegie's gift. "Before that was in question efforts were made to establish a free library, and it was understood at Stratford that Miss Corelli, who now attacks both trustees and corporation on the ground that the town 'has never sought a free library at all, generously proposed to provide a site for a free library or reading room, in furtherance of the townsfolks' wishes, and that she 'thought to locate her library or reading room in historic Henley Street," but the negotiations fell through on a

Mr. Carnegie's part in the buziness, Mr. Lee explains, was to preciate payment for the library buildings and he had expressed the wish that his name should not be bestowed on the building. Mr. Lee is careful to notify that he writes this letter on his own responsi-

### Grieg a Reformer.

## Distinguishes Richard Strauss.

Referring to the recent celebration of Zeit" of Vienna says that when his music first became known in that city it impressed the hearers as the work of a master.

In Grieg everything was new and original. There is in his best songs and instrumental pieces a specific individuality distinct from that of all other musicians. Hans von Bulow aptly called at the time of the greatest misunder- M. Filon Explains English Pleasure in him the Norwegian Chopin; others have compared him with Schumann, and as English musician recently pointed out M. Augustin Filon is well known as an "unmistakable analogies" between the when performed. But twenty years after appreciative critic of the English stage, harmonic peculiarities of Grieg and those and in his "chroniques" he often deals of Richard Strauss. So far as these exwith popular successes in England. He ist, Grieg, of course, is the originator Looking on the play in question as a cause his works are bigger. Jumboism

## Too Much Limelight.

#### An English Opinion That the Stage Suffers From Unhealthful Publicity.

The extraordinary fuss made by some sober-minded journal to remark:

"Hardly a week passes without some

"Obviously the public does take an positively astonishing. Otherwise the theater would not continue to figure so prominently in the news of the world. But whether that interest is a natural Charges Against Mr. Carnegie Which one or whether it is an exotic growth sedulously fostered under the glass, is another matter.

"With every respect for the drama

## Mr. Irving and the Gaiety.

# the Close of the Theater.

The farewell night at the Galety Theater in London was a notable occa-Of all the censure passed on the cor- sion. Many of the old favorites of the Louis Bradfield resumed their original "All manner of erroneous information characters, and a host of well-known [he observes] has been put into circu- actors and actresses assumed subordi-

Sir Henry Irving delivered one of his represented. It has been christened felicitous addresses, and Florence St quite erroneously 'the house of Shakes- John and Hayden Coffin sang alternate peare's cousin,' and that misnomer has verses of "Auld Lang Syne," the whole even defaced a resolution passed by the company joining in the chorus. Some